To-morrow night will divulge two plays not yet seen in New York. One is "The Algerians," by Glen McDonough and Reginald de Koven, a comic opera that has been adroitly exploited in advance of its production here. Marie Tempest, who had been its prima donna. resigned because Julius Stager, its baritone. had been dismissed. Manager Hill let her go. though he held a contract that bound her fast. It was said, or hinted, or tacitly admitted by all concerned that there was a love affair between Miss Tempest and Mr. Stager. Suddenir, and unexpectedly, it transpired that "The Algerians" was to be brought to the Garden, with the two absentees returned to the cast, with Miss Tempest's voice rested, and with a helpful amount of talk incited by the semblance of a sentlmental row. However, there will be no lack of intrinsic interest in the probably first-rate performance of to-morrow. The other piece to be offered newly to usia "Fritz in Prosperity," which Sydney Rosenfeld wrote for J. K. Emmett, and which will be performed at the Grand Opera House, where a sympathetic audisence is certain to assemble, for young Mr. Finmett is exceedingly popular over there. This latest in the Fritz series of plays places the German-American here in "The Algerians" was to be brought to the for young Mr. Finmett is exceedingly popular over there. This intest in the Fritz series of plays places the German-American hero in an environment of riches, and is a radical departure from the previous pieces in which the Emmetts father and son, have held a peculiar favoritism with the multitudes. Something almost new will be given at the reopening of the Academy of Music, as the play to be used. C. T. Dazey's "In Kentucky," has not yet been seen near Broadway, and it will have a showy outlit of scenery for its illustration of horse-breeding and racing in the blue grass region. There will be realism in plenty, the alm being to fill the Academy's big stage so well with stirring sights that its auditorium will also be crowded.

Same of the "stare" are shining for us. A venture that will engross many considerate bservers of theatricals to-morrow evening is Richard Mansfield's essay with Shylock in "The Merchant of Venice" at Herrmann's. This brave and accomplished actor interests senly a very intelligent portion of the public. Novelty is sure and excellence probable in whatever he undertakes. So something posttive may be looked for in his Shylock. It may be too, that the Partia of Beatrice Cameron will prove charming, the role seeming to be within her limits. "Sheridan" can have only three weeks more at the Lycoum, where the vogue of the theatre, the popularity of E. H. Sothern and the peculiar merits of the please make a magnetic combination. This is the final week of N. C. Goodwin and his admirable company in "In Mizzoura" at the Fifth Avenue, where the comedian and the somedy have earned the favor bestowed on them. The Kendals keep on in "The Second Mrs. Tanqueray" at the Star, and may not appear in anything else within the remaining two weeks of their engagement. Sol Smith Russell's season at Daly's proceeds with "Feaseful Valley" as the comedy suitable to his pathos and comicality. be, too, that the Portia of Beatrice Cameron

Very few who witness a drama which purports to be original with an American author stop to consider whether it may have been taken from some foreign work, and fewer still realize, when they view a play written by tip-top home playwright who acknowledges in an obscure line that he has drawn from a French or German work, that his play may pay royalties to its first author as well as to himself. This is more often true of German than French writers, because the former were for years accustomed to publish their plays, thus making them common property in this thus making them common property in this country. But now very few German dramas set into print there which are not published simultaneously here, so that the author's rights can be readily protected. Thus a recent production at the Irving Flace, Heimath, was published in Germany, and a few copies were brought to this country for sale by the international News Company; but it proved that the piece had been printed and copyrighted here, so the company was compelled to withdraw the imported books. The firm who compelled the withdrawal is Conried & inclimark, the former also being the manager of the Irving Place. Speaking on the topic to a Sun reporter, Mr. Conried said: Flifering from the German author began a long time ago. Robertson's famous conceiles School and 'few labour labour labour labour land 'from School' and 'few labour l Piltering from the German author began a long time ag. Hobertson's famous connected School and 'Caste' were taken bodily from the German and not the slightest acknowledgment was ever made of the fact. Augustin Daly's greatest successes were German things, hanged only enough to bring them in line with American tastes and customs, yet for years they were alvertised only as by Augustin Daly. In later years this has been changed, or I have been lassisting that the original author receive some credit. I do not demand that he get much, and am satisfied as long as the programme contains the confession. It has sometimes happens that a play is advertised as the new and original work of some well known author, and not until the play bill thanded out in the theatre at the first persumence is it made ancarent that the drama had a foreign source. Coming to more recent successful as all plays than the old ones of Robertswerray Mare. Is a play taken entirely
as Luegen Von Renedise, and no adwas ever made in the bills of that fact,
atticular instance no injustice on the
deficient manager can be charged,
in Irohman bought the play in Engd what he get as he found it, and
e, is in no way responsible for the
di whoever he bought to f. Take
y successful variety fares. The City
from recsons are acree that its plot
algebrase from a German farse entitled with from a German farea entitled huize. Of course, in this instance by on a large scale cannot be because. The City Directory hasn't d, any way, but the blee of a lot of lid a confusion of them was transmit the play mentioned, wherein it lize family. My partner and myself d many hollers! contests in the be-

die for.

he most daring of these contenders was sidner I sented in the case of the peratow known as The Black Hussar, and sorman as Feld Prediger, or literally The fold tagain. Mr. Rosenfeld translated the streets, announced it as his own, and no

amount of persuasion or warning on our part would induce him to believe that we represented property rights in it, or lead him to admit its German source. He actually brought out the opera in Milwaukee, and the transference from one language to the other was so bold that we had little difficulty in enjoining him. The Beggar Student' pays royalty to its German author, but it has been stolen again and again and called 'Poor Simon.' The Poor Student,' and so on. About our biggest fight was over 'Nanon.' with Kreilinger Brothers, proprietors of the Tivol. in San Francisco. Tedious litigation in the Supreme Court procured for us a verdict with allowance of costs of \$250, but at an actual cost of \$4,600. Nowadays we have less of this sort of trouble. Our method is to submit a scenario of a play to a manager without translating it at all until he has expressed an opinion on the synopsis. If he finds that attractive, the whole play is rendered into English. It more often happens that portions are deemed valuable than the whole. This is accounted for by the wide difference in the customs and tastes of the two countries. The Germans like more than merely two hours of amusement; they want to take something home with them. Another frequent leature of the plays from across the water which cannot be used here is the constantly recurring court scenes which have no counterpart on this side. It thus happens that a play which pays royalities to a German author really contains but one or two situations or incidents which are not original with the American playwright. Herein is the reason for our complaisance at the slight prominence given to the former and our feeling that a little is enough." In answer to the question whether a lump sum or royalty was baid. Mr. Conried was quite positive in his answer: "You can't accompilish anything by offering a fixed sum, for the moment you do the recipient's head swells and you can't touch him. Thus, if you offer \$5,000, he will atick out for \$25,000. That's about the proportion. An example

that resplendent sort which appeals to the eyes of the public, but they are of quite different natures. "Erminie" at the Broadway is a comic opera, and Francis Wilson is the life of its fun. "A Trip to Mars" at Niblo's is a fairy spectacle, with the Liliputians for its pigmy characters. "1492" at Palmer's is an extrav-aganza with a multiplicity of interpolations. All three are extremely successful, because they provide sightly, melodious, and farcical they provide sightly, melodious, and farcical diversion in forms to make nobody's head ache with thought, and with only so much of strain on the conscience as arises from the view of women in fleshings. The skirtlessness of "1492" is shameful, of course, yet burlesque and comic opera have made it rather conventional, and it no longer shocks the habitual attendant. It must be conceded that "1402" is a most amusing affair, choke full of a rapid succession of songs, ballets, wittlelems, character sketches, and scenic displays, and with a company in which the best of the members are revelations. For example, who that remembers Theresa Vaugn as a highly cultured vocalist only, with no apparent acting ability whatever, would expect to see her graceful, rollicking, and singularly captivating; yet she is all that in the glittering hodge-podge at Paimer's, where Edward E. Rice-or somebody for him—has developed the burlesque wonderfully since it came there last suring, employing the specialists very adroitly, utilizing the current interest in Columbus eleverly, and making an altogether pleasing show for those who like such things. There is a deal of artistictaste in the revival of "Ermine" by Mr. Wilson, and his reward is such a renewal of prosperity for the opera that it is as likely as not to stay at the Broadway until Christmas. The merits of "A Trip to Mars" are unique, by reason of the comic and musical midgets, but the pletorial elements of the production are excellent, and the fact that the language spoken is German does not seem to impair the amusement of those visitors who do not understand the language. diversion in forms to make nobody's head

Harlem gets at its Opera House a drama which lasted the Empire's first season out, and which has since been in continuous use by two companies in Chicago and elsewhere. The ments of which seem to be such as to take hold upon more sorts of people than can often be interested in one entertainment. Of the origi-nal cast, William Morris, Sydney Armstrong. Frank Mordaunt, Theodore Roberts, Thomas Oberle, James O. Barrows, and Katherine Flor-Oberie, James O. Barrows, and Katherine Florence are to be in the Harlem performances. The prior well-known piece in the repertory of Charles Frohman's stock company. The Lost Faradise, "is at the People's in the Bowers, with Forrest Robinson and Mabel Bert in the parts originally played by Mr. Morris and Miss Armstrong, and others to make up what should be a competent company. The London melodrama, "The Fower of Gold," which has won recovering to the Bowars already more unto the company. drama. "The Fower of Gold." which has won popularity in the Bowery already, moves up to the Columbus for a week, while the other east-side theatre, Jacobs's, presents a realistic railway play in "The Danger Signai." The absence of faces from the outskirt theatres is to be noted. The four dramas mentioned are diverse in quality, the tone of "The Girl I Left Behind Me" and "The Lost Paradise" being totally different from that of the sensationalism of "The Power of Gold" and "The Danger Signai." yet all are forcible instead of gor Signat," yet all are forcible instead of trivial. Can it be that there is a growing de-mand for seriousness on the stage?

James A. Herne, who has of late been Bos-

ton's accepted apostle of naturalism in the

drama, and who has really distinguished himself as an able follower of Henrik Ibsen, is

making ready for the production of his "Shore

Acres" at the Fifth Avenue a week hence. It will be an interesting experiment. Minnie Seligman is to be the heroine in "Olaf," an English version of a German romantic drama to be given at Niblo's on Nov. C. No place seems to have been reserved in the cast for the actress's husband, Robert Livingston Cutting. Jr. and it is to be inferred that he will take a rest. Modjeska's recent leading actor, Mr. Thalberg, is to be Miss Soligman's chief companion in "Olaf," a scenic affair of note. Paul Kester is preparing a play called "Zamar, the Vargabond King," and of Spanish origin, for use by young alexander Salvini at the Starnext month. The elder Salvini has gone to see the Chicago Fair, after spending two quiet weeks in this city. As encountered by a Sux reporter in an Italian restaurant, he had no aspect of a tragedian, out looked like a solid, unromantic, bortly gentleman. He ale macaroni in the Italian manner and drank chianti. He said he had no thought of ever acting again in America, though something had been said about a single appearance in Chicago with Irving. Since he was last in this country he had played 1970 for the first time, and had made him an impulsive heedless ruscal, instead of the subtly devilish character whom we are necustomed to. A new Hame' by E. S. Willard is regarded by the Beston critics as unsatisfactory, for the reason that an effort to be perfectly natural resulted increly in commonplace; but the actor showed skill in giving what is described as a collectual performance of a part for which Booth set up a standard of distinguished impressiveness. The Homeymooners, a comic opera by McCleilan and Furst, was produced at Rechester by Faulline Hall, and the accounts agree that in words and music it fulfilled expectations. We shall have it at Harrigan's late in the winter. Another musical play to come to us at Faimer's by and by is "Venus," by Byrne, Harrison, and Kerker, and which is now current in Boston. F Marion Crawford is the latest novelist to make an effort as a playwight, and the result is soon to be seen on a London vogue, for which the variety folks have stolen the song and dance. "Marguerite," or "Ma Jeanette," is to be given at the Garden next month. John Drew will not appear in anything but "The Masked Bail," until his New York engagement next that the was once a wife to the late John Jr., and it is to be inferred that he will take a rest. Modjeska's recent leading actor, Mr. will not appear in anything but "The Masked Bai," until his New York engagement next winter. Annie Deland's death recalls the fact that she was once a wife to the late John Brougham. Annie Russell, remembered as an etherial invorite when there was a stock comiany at the Madison Square, is convalescent after years of serious illness. She has more flesh than of yors, but is still handsome, as seen lately in audiences, and she proposes to reappear on the stage seen in a performance for the Actors' Fund. Louise Thorndyke Boucheault and Effle Shannon are to be with the Coghlans in Oscar Wilde's "A Woman of No Importance" at the Fifth Avenue in December.

The berated "Uncle Tom's Cabin" is an extraordinary play in many respects, and even in this progressive age, when the cry is for something up to date, the citizens of this large and growing town find time to laugh at the antics of Topsy and drop a tear by the bedthe antice of Topsy and drop a tear by the bedside of the expiring Ero. It has outlived by a
quarter of a century the cause which mappind
it, and is better known to-day than the book to
which it owes its origin. Moreover, it has won
and retained the peculiar respect of many of
the dramatic profession because, as an old
actor expressed it. It has brought more peopic back to New York in cars than any drama
of this century. It has been played in overy
village of any consequence in the land, and
has been given, with magnificent scenic
effects, at the largest of metropolitian
theatres. Ingenious managers have rang has been given, with magnificent scenic effects, at the largest of metropolitan theatres, ingenious managers have rang the changes on the old slavery time un-tilit seemed as if nothing had been left un-done that could lend an air of novelty to the

wall-worn theme. "Uncle Tom" has been given on horseback, on roller skates, with bloodhounds, donkeys, and elephants, and there have been "grand double companies," containing two Uncle Toms, two Topsys. two Ens. and two heavens for her to go to. The latest version was seen last week at the Park, with Peter Jackson as Uncle Tom, that mild-mannered sporting character, "Parson" Davies, as George Harris and the auctioneer, and the pugllistic Joe Choynski as George Shelby. But not even the appearance of this trio of sports could rob the old play of its dramatic interest. Jackson and Choynski sparred three rounds between the acts. It is true, but the applause which they received was nothing in comparison with that which marked the exciting points in the play. As for Topsy, the audience found her as irressibly funny as she was thirty years ago, and the deathbed of Lity Era remained, as it always was, an exquisitely pathetic episode in the eyes of the majority. A remarkably good scene was that of the cotton field on Legre's plantation, where the negroes seem to have a much better time than they do in New York, devoting their hours to such pastimes as playing craps, singing, dancing, and slapping their legs in merry chorus. Ecal colored folks, of the variety found hear Sixth avenue, provided the motive power for this scene, and many of them were recognized and applauded by dusky contingents of friends in the gallery. There was one man whose grotosque antics were indescribably funny. Some enterprising There was one man whose grotesque antics were indescribably funny. Some enterprising manager should secure this colored artist. He is naturally funny and an excellent representative of the plantation darky.

b playing leading tragle rôles with Thomas W. Keene. Marie Jansen will emerge from obscurity as a "star" at the Bliou next month. Another comic opera actress lately out of sight, Anna O'Keefe, will come into view soon in a dramatic rôle. Lavinia Shannon says she is a cousin of the Earl of Dunraven. Mabel Eaton is very ill from blood poisoning, caused from rouge in an abrasion. William H. Morton is a hopeless inmate of Bloomingdale. Maud Harrison goes into the Lyceum company, and so will Katharine Fiorence, who is a daughter of hatharine Hogers. Neither Lotta Crabtree nor Maggie Mitchell is likely to return to the stage. They are rich enough to rest from their labors. Agnes Booth, another wealthy actress, is disposed to idleness. Charles E. Evans, the comic companion of William Hoey in farces, is driven from the stage by acute scialica, and will go to Europe in quest of a cure. Mrs. Leslie Carter will return to the footlights next winter in a play by David Belasco. Bad health retires Rosina Vokes from an abruptly ended tour. Mr. and Mrs. McKee Rankin are reunited in wedlock and on the stage, and Mr. Rankin is managing a San Francisco theatre in which both are acting Harrison Grey Fiske and Charles Klein are writing. The District Attorney" for A. M. Palmer. Kitty Cheatham has gone starring in "Jane," and the whimsical Jennie Yeamans heads another company in that farce. A SUN reporter found the Rialto Talking yesterday about a novel entitled. My Footlight Husband, "by Alan Dale. The story purports to be the matrimonial autobiography of a rather gay actress, and some of the stage folks thought the fiction had been based on recognizable facts. It was even declared that the case of careless wedlock described in the book was to be recognized as a free-hand history of one in real life. Rumors of lawsuits and other retailation floated in upper Broadway. rison goes into the Lyceum company, and so way.

The eager search by variety managers for novelties for their performances long ago put on the stage men who possessed sufficient knowledge of drawing, and facility at rapid sketching, to make with colored crayons in ten to iliteen minutes two or three landscapes. Some of this work was remarkable for its quickness, and one trick of method made it doubly interesting. This consisted in first sketching a landscape, its clouds, water, mountains, and woodlands in such a way that their relation one to the other was not clear, and often, indeed, the identity of each component was not apparent. Then, by a few lightning strokes, the separate parts were combined and a blend attained by a few lightning strokes, the separate parts were combined and a blend attained by a few more motions. A majority of such performers were from England, and were likely enough a growth from the artists whom Dickens described as sketching by lamplight on the pavements of London and depending upon passing the hat for recompense. There is one exception to this rule, however, for the man who for a season in a dime show painted Niagara Falls, including the boat Mado of the Mist under a full head of steam, upside down, and in ferty-live seconds, is a mitive of New York city, and is still alive to tell the story of his escape from many audiences. A turn which is akin to this is that of the rapid modeller in clay. This man appears in the black velvet cap and cape which are painters' and sculptors' garb in sentimental novels and pictures, but after his bow is made and actual work begins he discards them. His apparatus consists of a board three foet square and almost upright, the top being tilted back a bit to allow a silght angle to assure the clay's adhering. This board is brightly illumined by a row of shaded lights across its top. For the rest there is a convenient table on which aropided masses of clay, each about the size of a base ball. Some one in the audience decides the nationality of the head to be shaped and work begins. The first step consists simply in throwing the clay balls at the board with great force. To the average spectator this proves irresistibly funny, and the modeller is at once in favor. When there is enough clay sticking to the board the shaping begins. Both lands are used in very rapid movements, and in a few moments the ma quickness, and one trick of method made it doubly interesting. This consisted in first laughing, more touching up of the face, and in about five minutes an Indian head is formed. about five minutes an indian head is formed, which, viewed from an orchestra chair, seems a remarkably good piece of work. Answering another demand, the Indian gets his physicanomy saily bruised again by another on slaught of the material of which he is composed. Eyes, nese, and mouth are thus visited, and in a much shorter time than it took to model the first head the Indian becomes a Chinaman. By the same process he is changed into a Zulu. The modeller with exceeding modesty announces that he has more than 250 nationalities at his command, but modelling three ills the time allowed for him.

In the vaudeville field a stir will be made this week by the return of Tony Paster to his own theatre for the season, after his summer and autumn tour. The company which he will head to-morrow night contains J. W. Kelly. Frank Bush. Eunice Vance, the three Haytors. John and Nellie McCarthy, Lizzie Collins, Prof. Phornbury, Isabella Ward, Zarmo and Athas John and Neille Met arthy. Lizzle Collins. Prof. Thornbury, Isabella Ward, Zarmo and Athas. The Bijou remains a vaudeville house, the entertainers there being the Howard Athensum company, led by Lottle Collins, the most original expect in song and dance that we have had from the London music balls. Several of her companions are excellent apecialists, too, and the show as a whole is above the variety average. The stage part of the exhibition at the Eden Masce is a compact programme, with the dancing of Delmore and Terri as strong features. The recents for this week are Lilla Kavanngh, a vocalist, and teletie. A Bristian who sings Yvette similert's dittes. The novelty at Koster A limb's will be the be Melys, a pair of eccentric singers and ancors from Paris. Fancerette will return to this stage, and Florence Thropp will appear. Harriett Vernon remains and so does Ana Reeve. Oscar Hammerstein's operata. "The Koolishoor," will be produced next week.

The production of "The Corner Grocery of

Avenue A" at the Germania on Thursday was, in the judgment of many of the leading philosophers of the town, an act of foothardiness sufficient in itself to forever disquality Herr Philipp for the post of manager of a local German playhouse. It was nearly minight when the first performance ended, but long before that time rumors had spread through the town that the Fighth street manager had thrown all traditions to the winds and both wind and tradition are always plentiful enough in German theatres and had offered to his clients a drama entirely different from anything ever seen here before. These rumors were confirmed even in the distant cales by the arrival of citizens who had witnessed the representation and could testify as to its merits. Of course, birds of filcomen were plentiful, and croaked dismally about the sources from which the scenes in the new plece had been taken, and also about the "nonsense" which they declared was its dominant characteristic. But these dark-hued ravens turn out at the first night of every German play, and it is a well-known fact that when "Uriel Acosta." Fin Troplen Giff," I'll fishus, "and other meliow lavorites, ever dear to the German heart, were first given to the weid the appliance which welcomed them was almost deadened by the mournful croaks of the disaffected and the flapping of black pinions in the lobbles. The same condition of things still prevail, and on Thursday night, during the breathing spolls which were allowed between the bursts of laughter, gutural voices could be heard deploring the fact that as a dramatist four Philipp was in most respects inferior to Schiller. Herr Philipp has been for two years fin Lints country, but during that time he seems to have been a close observer of life in the Teutonic quarters of the town, and it is not played to the dearlier of the basine for the same people have an important part. The torner corner of Avenue A" is the first of a series of such phasos of New York life in which German people have an important part. The torner corner of Avenue A" is the first of a series of such phasos of New York life in which German people have an important part. The torne sufficient in itself to forever disqualify Herr Philipp for the post of manager of a local transformed into Dutchmen and brought down there to entertain the east side of the town. The scenes of the play are laid in such lowly quarters as a banker shop and

a corner grocery, and the hero, admirably impersonated by Herr Philipp, the author of the play and manager of the house, is the proprietor of the grocery store and a German edition of Edward Harrigan with a good singing voice. Herr Lube, the corner stone of the local German stage, is seen in the role of the barber, while Herr Rank, the backbone of comedy, impersonates a woman in a manner calculated to arouse the envy of Harlow. Giradot, and the star of the Chinese Theatre. As in the Harrigan plays, there is plenty of singing in Herr Philipp's piece, and there was laughter, too, on Thursday night, of the sort rarely heard when professedly funny pieces are acted.

Harlem hardly gave to the French panto-

mimists last week the generous reception that they deserved. The theatre was not very well filled, and among those who were attracted there was no great enthusiasm, nor was there very much evidence of understanding to reward old Pierrot and young Pierrot and the rost. The truth is that we Americans do not know so much about fine pantomime as we might. We are not particularly share at interpreting if. As a people we are given in conversation to the word rather than the gesture. Of course, we understand what the frivolous They never means when she runs ber tongue out three inches at the Laron, and what the Haron means when he puts his linger on the side of his nose and winks. We are up to some things. We comprehend, too, when little They of the the spot where his heart is, and rolls his syes and sighs; and when old Previol smacks his lips and pats his pauch at dinner. We are not utterly stupled. But there is a great deal that is not so easy to us. We feel presently that we have been betrayed into something that is in the nature of a task. We are at a tension, and that, too, without the compensating results which, if we could only secure them, might reconcile us. It is humiliating not to be able to know what a character means when he describes half a dozen circles about his face with his forefinger and then punctuates the lot. That is a very common action with all the characters. It may mean an exceedingly simple thing, such as "Hear me now, if you please"; but the person whose experience has been largely or allogother acquired in Harlem cannot be sure of that. The perfectly easy thing in France may be hopelessly puzzling in 125th street, and we suspect that such is actually the case, and that the circumstance accounts for the discouracing expanse of excessed plush upholstery which is suffered to confront these gifted and charming foreign players in Mr. Hammerstein's Harlem auditorium. Perhaps, again, the general sentiment and upshot of such a pantomime as this is unsuited to the Harlem taste. Harlem is without the traditions which, in France, make such a character as Pierrot perennially delightful. It has not been educated in the Pierrot symbolisms. Like the rest of America, Harlem a character we believe to prefer his style. rost. The truth is that we Americans do not know so much about fine pantomime as we There are two ballets in town just now, one

at Niblo's and the other at Koster & Bial's. The last named resort has "Versailles," and it is remarkable for its harmonious blending of colors as well as for the good looks of the young women who take part in it. One sees that it is possible to tell a story by the rhythmic move ments of dancers, suitably costumed and aided by scenic illusions. The chief dancer in this ballet is Clara Qualitz, who is more massive than most ladies of her profession and does ballet is Clara Qualitz, who is more massive than most ladies of her profession and does not bore her audiences by taking up too much of their time. The most agreeable part of the entertainment is that furnished by the groups of dancing girls, who present a bewildering array of ever-changing hues. The whole ballet has been materially shortened since it was first presented at this house, and is now not too long to be enjoyed. The music, which is of a much higher order than that usually heard in performances of this class, is by W. W. Furst. The ballet at Niblo's is neculiar in many respects, and is danced by women who weigh on an average about thirty, pounds more than those who take part in "Versailles," Tail and massive women were purposely chosen in order that they might set off by contrast the diminuitive proportions of the "Liliputians," who assume the principal role in the spectacle. Some of these dancers are fat and others are lean, and they are arranged in alternate streaks like a slice of bason. They are costumed in a manner which leads one to suspect that the mannger has discovered some new antime dyes and is endeavoring to force them upon the market. Such vivid blues and reds as may be seen on the stage of Niblo's have never nefore been known in New York. In the ballet of the sciences, introduced in "A Trip to Mars," Geometry, Geography, Electricity, and Optics are represented by groups of girls costumed in vivid hues and wearing head-dresses suggestive of the different branches of science which they are intended to portray. In order that there may be no mistake, each group is heralded by a line of girls, who march out on the stage and then turn so as to display a word formed by a big letter on each back.

A dime will buy a lot of sights at the bargain

A dime will buy a lot of sights at the bargain nuseum of Huber or Doris. The pugilistic kangaroo, the boxing monkeys, the trained are among the Huber exhibits; but the brandnew thing there is a continuous stage show
through forenoon, afternoon, and evening. It
is a vaudeville and a dramatic entertainment
in alternation. Doris displays a wonder in a
lot of wrestling bears and another of educated birds. There is a roman; rye or fortuntelling gypsy, too, and, above all clae, a
startling illustration of suicide by a man who
hames himself. Fanny Herring is the princinal Poris actress in a drama, and there is an
hourly variety show besides. Both Huber and
Doris give Sunday concerts. are among the Huber exhibits; but the brand-

Brooklyn should feel itself annexed to New York theatrically, with the Lyceum company playing at the Columbia quite in the home manner. "The Wife," "The Charity Ball," and "Old Heads and Young Hearts" are the pieces for the week. The other noteworthy performances across the bridge will be those f "Mayourneen." the romantic and pictu-esque Irish drama in which Chauncey Olcott ings captivatingly as the hero.

The German comedy, "Lolo's Father," by Adolph l'Arronge, will be produced at the Irving Place to-morrow night, with Adolf Link and nine others of the Conried company in the cast, and with the promise of a fine performance. The season of German plays at this house has thus far been exceedingly craditable to the liberality and taste of the management. Students of the American Academy of the branatic Ata will give Masterlinck's. The Introder' in English at the Berkeley Lyceum next Thursday, as well as Frank C. Drake's "bielen," and a reception will follow the plays. Members of the dramatic profession are invited to see "The Corneracker" at the Fourteenth Street on Wednesday afternoon, if they will apply for seals by letter in advance. The Elite Specialty Club has taken seats for once a week at Tony Pastor's during the season. These arrangements should yield full value for admission money and no mistake. ance. The season of German plays at this

of the noon-to-nearly-midnight entertainment at Keith's Union Square. The musical piece is changed every week. "Dorothy" will be revived to-morrow. The casts always contain more than merely competent singers in the more than merely competent singers in the principal rules, and the mounting is respectable. In the present instance the scenery and costumes are fresh. Milton Aborn will be the costumes. The opera is given three times a day. There is vaudevile, too, but none of its nixed with the operatio feature of the bill. The two elements are kept distinct and separate. The specialists engaged for this week include van Auken and Karl, acrobats. MeVov and lovie, Irish resters: the Gerdner Weeg include van Ausen and Kari, acrobats; MeVoy ant Doyle, Irish jesters; the Gerdner trio and the Fitzgibbon family, musical come-dians; G. D. Melville, juggler; O'Brien and Buckley, comedians in minstrelsy; the Gold-ens, and others.

The plays carried over into this week by prosperity, and sure to last a long time yet. notably include "Charley's Aunt" at the Standard, where Momus sits enthroned, and The Woollen Stocking" at Harrigan's, where the god of laughter also commands homage. The fun in "A Temperance Town" is potent The fun in "A Temperance Town" is potent at the Madison Square, too. The sober and thrilling qualities of "The Prodigal Daughter" are not less potent at the American. The numerous exciting episodes in "The Cornoracker," which were mixed and jumbled into incoherence at first, have been measurably rescued from ineffectiveness by the author, Joseph Arthur, and the Fourteenth Street now advertises that whoever sees the pilay and is dissatisfied can get his money back by applying at the ticket office. That is a novel proposition in theatricals.

It requires many performers to keep the show going twelve hours in the twenty-four at Proctor's, and those engaged to do it this week include John C. Rice and Sally Cohen in a sketch entitled "The Dancing Master's Courtship"; James W. Reagan, formorly the tenor of Cleveland's minstreis: Lydis Yeamans Titus, just returned from a starring tour in comedy, and Fred Titus, her husband; the three Judges, acrobats, described lately in Thi Sux; the Powers family, expert cyclists; Long and Edwards, aerial gymnasts; the Quinns and their comic dogs; Martinellis, Ducrow and Lorella; Felix and Claxton, comedians; the Weston Brothers in Indicrous duologues; the Misses liteo and Halvas, dancers; the Poregan family of Scotch pipers; the three grotesquely dancing lenos; Lotte and Social Pally in sketches; J. C. Medway, ampler; Kamansek, a female necromancer; J. Manning, called a jolly lay from Jersey; kinzo-fancko, a Japanese juggler; Alma Bellini, a vocalist, and the Birwick Sisters, singers and dancers. Courtship"; James W. Reagan, formarly the

SOME POEMS WORTH READING. THE SUN'S SCHOOL FOR CARD PLAYERS.

A Harvard-Tale Affair.

the wears an Ston jacket and a shirt Front stiffly starched, And resest Blackers neatly tied above

A saller hat, with Harvard ribbon tied

Her instep arched;

About the grown,

Golden brown.

Bet jauntily upon her curis of fluffy

And I wear neat tan Blochers, thoug

My instep's not so swall;

Upon my tangled, ourly thatch, a bat

With Vale's blue band;

And our complexions are alike except That I'm more tanned.

She says that she's my chum, and looks

Barvard man's brown eyes.

I'm only five feet two. Manaire Krana,

At me in feigned surprise
When I suggest that she prefers "that

He's six feet four, a great athlete

With swift and swelling boom,

Beneath the darkening sky.

The Rock rose black and stern,

With a cruel pride rose he;

And far to the misty left,

The waves on the rock ran high;

And every drop that touched his top Ran shuddering back to the sea.

And far to the misty right, Each billow ran like a hunted ma With naught to stay his flight.

Like a gentle spirit's wing.

The night came quickly down,

Swiftly the fair ship came;

For her no warning volce,

The waves grew shon black;

Chuckled the Bock in the sea.

Only the fright of the desert night,

She recied from the horrid shock.

And the Rock rose black and stern,

With a flaunting front rose he; And every drop that touched his top Ran shuddering back to the sea.

The Amateur Gardener.

From the Somewille Journal.

The man who, in the solventia Journal,
Laid out a garlen plot
May not have raised a paying crop,
But, Oh! he knows a tot!
Next year, when spring comes, you will see
litin sitting on the fence,
And telling others doleful tales
Of his experience.

Until a man bastried it once, lie never gets to know low hard it is to boe and spade, and how fast weeds can grow; How hot the summer sun cas aline, How dry some weeks can be. And how the Lord has made a bug For every plant and tree.

But he who in the early spring
Latiout a garden plot
Has learned all this, and more by now.
And next year he will not
Go into gardening very deep.
Not if he knows himself.
And all his tools, all summer long.
Will lie upon the shelf.

Christian Science. From the Providence Journal.

Wherein you think I sit."

Lo as she spoke the hammock's fastenings broke,

And threw her out of it.

She was a pretty Christian Scientist;
"There is nothing rest, and she,
Except the soil. My body is not real."
"And that's too bad," thought he.

Pain is not real; this hammock is not real,

Full hard she bumped her immaterial form, Who could but sympathize? He begged that she would let a heretic Pretend to help her rise.

Then oh, the scorn of her rejection was
A sembiling wholly real.
And on, the imp with which ahe walked away,
Proclaimed that she could test.

From the Chicago Record.

I looked in the trock and saw a face:
Heigh ho, but a child wal is a face:
Heigh ho, but a child wal is
There were rusted and the brook as the brook ran by:
And they rook it ran it cowin sweet way.
And a child doth run in beelless play.
And as it ran it beard it saw is
"Hasten with me
To the robstering sea
That is wroth with the flame of the morning sky!"

I look in the brook and see a face: Heigh ho, but the years go by! The rusines are dead in the old time place. And the willows I knew when a child was I; And the brook it seement to use to say.

That is gray with the peace of the evening sky i?

Heigh he, but the years go by— I would to God that a child were I !

The Song of Ships,

From the Atlanta Constitution,
The sky made a whip of the winds, and lashed the sea

And the keen blowing gales tore the flags and the sails of the ships that were plunging home;
Of the ships that were plunging home;
Of the ships that were tossing home on the black and billowy deep.
But who shall reach to the wrecks, the wrecks, where the ships and their Captains sleep?

Oh, wrecks, by the black seas tossed,

the sky made a veil of the clouds, and a scearge of the

waiting breast; where is the love that can reach to the wrecks where the ships and their Captains rest?

In the descrate ocean nights Lost, just, in the dark ness lost in sight of the barbor lights

Oh ships of our love, wave-to-seed in the fathoniess ocean nights. Lost lost, in the blackness, lost in sight o' the harhor lights

th, ship of my soul, storm torsed in the far and the fearm in this in the far and the fearm in this

The Waking of the Lack.

from the London South Name.

On bonnie bird that in the brake exultant dost prepare

As posts do whose thoughts are true, for wings that

Methin's a bard (and thou art one) should suit his song

morrow; But then art not a prophet, then, if nabent but joy can touch thee now; If ig thy heart then bast no yow that speaks of nature's anguish.

Oh! I have held my sorrows dear, and felt though poor

In a single we doe are those we pear when you is unrequired. But those at still the slave of dawn.
And can't not sing thi night be your,
Till our the pathway of the fawn the sunteams shine
and quiver.

Thou art the minion of the sun that rises in his splenand canst not spare for Dian fair the songs that abouid

The moon, so sad and slivery pale.
Is interest of the nightingale.
And thou witt sing on but and date no ditties in the darkness.

for queen and king thou wilt not spare one note of Thou art as free as breezes be on Nature's velvet floor-

ing.
The daisy, with its head undone.
The grass, the sundgit and the sune are the pays thou holy one that pay thee for thy
singua.

This is the advent of the lark, the priest in gray ap-Who doth prepare to trill in air his sinless summer Carol;
This is the precised to the lay,
The birdy did sing in Cocare day,
will again, for aye and aye, in precise of God's cre-

nd slighted.

will inplear three; the permit bird; the tell me, believe beind; the said thru not upper of tope deferred; mat thou song of naught but spring among the colden meadows?

sorrow.

Lost lost, in the blackness ! I

here was once a ship of my soul that tossed o'er a

And this was my prayer, when the nights gloomed dream when my

iny souls ship sately home, from belows and biackened skins? whereis the soul that can reach to the depth, the depths where my souls ship has?

sately home, from believe and

PRAIR L STANTON

Evanne Fines.

And a laugh as if from bell.

She struck on his traitor heart,

There pushed a gale behind the sail, and sped her on her track,

A stately thing was she.
"Come near, come near! Your port is here!"

When there, at the distant south,
Where the sky and the water cling,
A sail unfuried at the edge of the world,

And the rushing spray shot every way

I have a blue serge jacket, and a Stiff starched shirt, as well;

Please decide the following: Four parties are playing poker. A bets 4 on his hand, B bets 4 and 2 better than A. U bets 4—2 and 2 better than B. whereupon B objects on account of not having any more money (being dead broke). He would like to rail. U refuses to show his hand without B puts up 2 more to see him (C. B says that as long as he has any money in a pot he has a right to play. The other players object to this on the ground of B. not having put up the necessary 2 to see u. he has no standing. Relating that the had any more money he would put it up, but he had have not more than the first that the had any more money he would put it up, but he had not not had a had.

Limited or unique to B must raite and leave his Limited or unlimited, B must retire and leave ble

money on the table, unless he can play the game a agreed. Alimit is intended to protect a moderate player, and there is no other protection.

A. B. C. and D are playing jack point it has passed around the first deal and not opened. A deals, R opened of the first deal and not opened. A deals, R opened of the first deals of the first deals of the first deals of the first deals. Beginned the first deals of the first deals of the first deals of the first deals of the first deals only be deal after drawing and not having right number of cards. This is left to you for decision, Overnook.

forche discovered that there were aix of them. It he had seen that the hand was foul before lifting his cards from the table it would have been a misdeal. As it is, the hand is dead, and he is out of the play for that deal. The question as to whether it was on the original dea or on the draw has nothing to do with it.

1. In a game of draw poker, when the opener of a fack pot is called is he obliged to show his whole hand or only the openers if he doesn't win?

2. In any pot that is called these the winner, provided he is not the person called, have to show his whole hand or only the winning card?

A Realissa, 1. He must show the whole hand. 2. He must show the whole hand. In any pot all called hands must be shown face up on the board.

Will you kindly decide the following bet in the Sunday Sunt A, R, T, and D playing draw poker, A deals B age, C straidles the age, after the draw the claims that D starts the betting, because he (C) straidles the age. B claims that C starts the betting. Who is right:

Bis right. The privilege of the age never passes.

A. B. C. and D play a game of poker. A is dealing. B stays out. Cand D play of wishes three cards and D stayaout. Cami D place to wishes three cards and D wishes one. A, in dealing the cards to t, than over one of the cards room of the cards room of the cards room of the cards to the card to C or must C wait until I has been helpen?

The dealer must serve the next card in place of a

card exposed in the draw. Each player shand must be filled before the succeeding player may be served

Yes, unless otherwise agreed upon.

Please decide the following: I. A. B. C. D. and E are playing a game of power, ten-cent limit. It is optimize with the are man to pince the indicate live or fein cents; A deals; Il's age, which he makes ten cents (an C. he being the first man to bet, make it ten more to play thus costing those on the left of a twenty cents to draw cards? L. fit has not this privilege, and just puts in ten cents with the age man, can any player on the left of timake it ten cents more to straw cards? J. J. K. 1. Yes. 2. It's the privilege of each player, as it comes his turn to make good. and down with her crew, ere half they knew. comes his turn to make good the ante, to make it cos

In a game of poker played recently I held a ten full. There were inher good hands out, and it was found that another man had tons and sizes. Upon examination it was found that throme some initiake there were five tens in the pack. I coaim that as I had the high hand and played it upon its merits and as I was for taily ignorant of the fact that there were any extra cards in the pack, that the pot belonged to me. Am I right or wrong:

Jack Por.

And the floor it was strowed, Like the leaves of the strand, With cards that Ah Sin had been hiding In the game be did not understand. The pack is fort and the hand is vain.

Six ladies were playing poker at my house this aftermoon. A lack not find been dealt and Mrs. A opened it.
Mrs. B then discovered that she had say cards and
claimed a misdeal, the opener, having three aces,
protested, but the holder of six cards who had taken
from thour from the table; masted upon a new deal. Who
was right? Ho a player's rights in a lack pot differ
from those size powesses in an ordinary hand? Had
Mrs. B a right to a new deal, or should size bave dropped
out?
Mrs. J. C.

well to protest. Mrs. B's hand was dead because she looked at it before she discovered that it was foot, and she was out of the play for that deal. The rights of a player in a jack put do not differ from those in ordinary draw poker in any essential particular.

In an eight-handed game of power, a jack pot is opened. They all stay before the draw. After the draw, six drop out, leaving two to play. The one who camed the pot bets and he scalled. He shows his limited only to the one who called calming that the one who called is the only one who is entitled to see his hand, that those who have dropped out have no right towe his hand. A bet was more that he must show his hand on the board, and that all those in the game have a right to see it, even if they did not call him, which is right?

Both hands must be shown up on the board so that each player in the game may see them.

A jack pot is opened and all stay in. The dealer proceeds to deal, and one of the players calls for one order of its deal off. He says, "I don't want the king of hearts." No one had seen the eard, it was not turned over; but sitting as he do, he alone saw it, He named the eard correctly. The table calined it was not an exposed card, and that he was trying to get two chances to fill his hand. What is your idea of it?

Thermore, Frax.

Our idea is that the eard was not exposed and that

the player must take it. By "exp sed card" is meant a card so placed that others than the player to whom it is served may see it. The fact that the player to chom it is dealt sees it to the course of its delivery to him does not make it e-posed. He would see it any way. Nor does his decimation of its denomination, because no other player at the table could know if that declaration was correct.

Communi Resider. -- See ann. er to J. L. W.

In your hunday column, answering questions of card players, you often refer to the rule in pinochic games, Will you kindly tell me where tean est these rule as I never knew any authentic rules existed. If Waite. ightning red,
and the blasts bowed the masts of the ships that fared
where love and the arguils led;
Of the ships that were faring home with love for the

The fifteenth edition (1892) of the American Horle

The differents edition (1892) of the American Havie contains the most satisfactory rules of pinochlo we have seen.

A and B agree to ablde by your decision as to a point in police. A opens and wins a jack pot, showing a pair of jacks only, visiting a peters are all the is uniteed of the contained of the contained of the right to see all the live ends of Be third face upward.

E. E. H. Bis right. A must show his whole hand

N. bets that in a game of draw poker any player

A player in poler or any other rame never "in given" anything. But when a carl served to any player in the draw is expected, the dealer must serve

phayer in the draw is explained, the dealer must serve the next card in its place.

A. B. and C are playing power. A is dealing. B draws three cards. A draws incre age, A draws are as a fixed same, their man are of sings. B says. You will be shown the cards are in the first fine. B days are of sings. B says. You will be shown the cards first their finds, be has only four. B claims that he dealer of the proper amount of variation play with. Which sight?

B. Is right. A foul hand cauled will be said. makes no difference what B had as long as his hold was not foul.

was not foul.

Will you kindly answer the following question through your card coloning in the Series Series A. E. And the playing draw pokes, it goes to a pack put. A settesting the cards. A coloning the cards it goes to a pack put. A settesting the cards. A colonial transfer of the cards and the first factors. A colonial transfer of the cards and the first factors. A colonial set to be cards and the cards in the cards at taken the pot. A color for to the ground that the cards at taken the pot. Series found on the ground that the cards at the c not with if called, he ther can a player will who does

will you please state in your paper what four kings four queens, and the jacs of discounts count in the game of procedule and obige.

Two handred and stary in a two hands game, 180

In a four-hand gates of criticace the cards were played as to low A. Low has defined Carl Boar A. 2. Had and Carl Boar A. 2. Had an another a card of the card bis 2. A. 2. Had a run of the with his 2.4. A. 2. Had a run of the with his 2.4. A. 2. Had a run of the with his 2.4. A. 2. Had a run of the with his 2.4. A. 2. A. 2 Yes to each question. The cards must not never a 19

singuay.

Oh, hush 'th. hush how wild a gush of rapture to the distance.

A roll of rhymes: a toll of rhimes: a cry for love's assistance.

A sound that wells from happy throats:

A night food of sour where beauty floats.

And whereon thoughts, like golden boats, do seem to cross a river. he played in requence. No matter how they are played if a sequence is formed, a can may be sensed.

Will you kindly say through the reduces of your sunlay base whether the hat player at a game of relibers, he making all, is entitled to 2 for the 31 and 1 for the has pay, and orige the 11.

In a game of auction pitch A and B are breach in a game of brigains. It has a man A rections. A leads the accent B plays the derive its pasting the winter out A makes high, large, game. Who brins: M. M. A wins. He made his hid, and his see somes before Oh dainty thing, on wonder's wing, by life and love Oh: einer alread, from cloud to cloud, till day be con-serated.

Till from the enterways of the more,
the sun, with all bis light unshorn,
His tobes of darkness round thin torn, doth scale the
lodity beavens:

A MERRY BEAST IS REYNARD.

Restless, Atert, Full of Resources, a Beville may-care Life Is the Fox's, "How few people know what an interesting chap the fox is," said the naturalist. "They know him only by reputation, and that as a chicken thief, which he is. But he has lots of points, I tell you. A merry, sly dog is reynard. All summer he lives in luxurious ease, roaming the woods and sauntering by the pearls brooks, or basking in the noonday sun.

"He loves fish; and going down to the stream he waits till he spies a plump trout. It's over in a twinkling. A leap, a snap, and off he trots with his julcy morsel. A stupid crawfish snoozes by his hole near the water's edge. Reynard drops his tall in the water and tickles him with it. The angered crustacean comes out of his hiding place and is seized and crushed, armor and all. When the ripening corn is ready to drop, and the luscious fruits have reached their maturity, and all nature is plethoric with ripening fulness, then Master Fox is in clover. Timid rabbits prick up their care and run, unconscious of danger, along the hillside; the qualis skulk noiselessly in the wheat stubble; birds pour forth their notes of praise-and he catches them all. He loves fruits. Stealthily stealing into orchards, where apples and plump pears tempt, and in the vineyard he fairly revels in grapes. His cubs grow fat and saucy. He shows them how to piller honey, and when the busy bees have laid up a winter store he crawls to the hives near the garden fence and, jumping up to the small opening, licks the sweet drops with pure delight. Out come the stinging, humming honey makers and settle like a pall on his thick pelts but he doubles up in a twinkling, and, rolling over and over, crushes them by the score and ents them as a relisb.

"Cunning? No animal beats him. Look at his brainy head. His delicate ears—broad be-low to catch every sound from the highest note of the shrill warbler to the low erooning of the cricket, or the distant murmur of storm. or the fevered pants of the prancing hounds. and tapering so sharply to a point that they can shape themselves to every wave of air that makes the tiniest rustle of noise. Note the crafty calculation and foresight of the low. flat brow. What a nose! Now full of resolute purpose pointing straight forward, and anon turning up with concentrated malice and scorn. The eye, deep set, a regular robber's eye, lacking the soft beauty of the timid deer. or the fascinating glare of the cat's, yet it trembles with modest humility, or glares with murderous rage, flashing fire and vengeance. more to draw cards, and each player may in turn rate Energy and self control speak in the thin cyneal lips, and the mouth opens from ear to ear. He can leap, crawl, run, and swim with the velocity of lightning, and his wiry body is carried so noiselessly along that scarce a trace is left. His delicate footfalls echo no response even among the dead leaves of the forest. His walk is treacherous, his glance smister, Seizing a bunch of grain in his mouth he will swim into the midst of a flock of ducks and seize the plumpest for a dinner.

"He will feign death like a 'possum, and even the hound's teeth and the flash of gunpowder have failed to arouse him. A farmer surprised one in a hen roost. Believing that the fox was dead from overcating, the farmer kicked the stiffened body on the floor, picked it up by the tail, and flung it out in the barnyard. In a july the fox gathered up his legs and escaped.

"He is voracious, is reynard. When hunger pressed, and gaunt and lean from starvation. he'll not refuse serpents and toads and moles and rats. He has been known to attack and kill young calves and lambs, and if the sea-shore is near will revel in oysters and shellfish. A group of rabbits are feeding in a clover patch. He'll crawl along, nibbling the juicy flowers until near enough to make a grab. Ho'll stalk a bird, with his hind legs dragging behind him, until near enough to spring. How farmers dread his inroads in the poultry yard. Fasten the yard up tight and he will burrow a winding passage into the Which is right?

Both hands must be shown up on the board so that each player in the game may see them.

Kindly inform me through your paper if the following ruling in a poser game was correct, the parties in the game claiming toknow most about the matter having seeded it at the time: A lark put being on the table, party on the light of dealer opened it with the plumpest pulled or the fattest goose. The first said which is and when he draw came around the party on the right of dealer opened it with the plumpest pulled or the fattest goose. The first said said which had made a mistake before he had a carded, the dealer having energy control the sort of the fattest goose. The first said said them easile before he had a will said them easile before he had said and them easile before he had said and them easile before he had should be said to the dealer having so not the said them easile before the had so of the dealer having as not take the three said had. The play was right. A player having called for a certain number of cards in the draw, must take them if the dealer has separated them from the pack. ground beneath and suddenly appear among over-confident grouse that have furnished food for the ever-hungry cubs. The mother fox faithfully feeds her young and boldly steals to support them. She knows, as all sportsmen know, that the hearn's will not follow her know, that the honnils will not follow her while she has a family depending upon her. "A merry, devil-mayeare life does the fox lead, indeed! It may be a short one, for trapa and snares are many, funters are alert, and the scent of hound is keen. But reynart relicks and roisters, and plays the bold free-booter amid it all."

> SPORT AMONG CATHOLIC CLUBMEN. Affairs Take a Hopeful Turn to the Xavies Club.

Flatterit g evidence of the increasing prominence of Catholic clubs in amateur sport was given at the Astor House on Monday night when four of them secured representation for the ensuing year on the Board of the Metropolitan Association of the A. A. U. The delegates thus honored were: T. P. Conneff. Holy Cross J. A. A.; J. J. Carroll, Cathedral A. A.; John T. Dooling, Navier A. A., and C. J. Harvey, St. Stephen's A. A. Tommy Conneff was also elected one of the citernate delegates to the A. A. U., and a similar office was conferred on A. J. Murberg, Epiphany L. A. A. The delegates present are still laughing over the his made by Connest when n. a. nations were in order. The roll was calle " Ver, and as each lub was named its delegate and the option of taring his choice exadidate. When the Holy t ross Club was reached, Conneff stood up and pencially said, "I guess, Mr. President, Pli nominate myself."

The Navier Ciul entered on what the membelieve to be a new lease of existence on Ti sday night. Five hundred members anawered the roll call and proceeded to the election of an entirely new set of officers, with the following result: President, J. B. Sheehan; First Vice President, F. A. Hooy; Second Vice-President, F. O'callaghan; Secretary, James Lamb: Treasurer, Edmund J. Butler; Gov-Prosident, F. O'enlinghau; Secretary, James Lamb; Treasurer, Edmind J. Butler; Governos, F. McLikenny, W. Comyns, M. F. Sweeney, J. T. Dovling, and Charles A. Ward. A second ticket, headed by W. J. V. Hart, was in the field and occasioned some lively wire-pulling until the polls closed. Father Halpin is perfectly satisfied with the ticket chosen by the members and believes the new officers will succeed in steering the club through its difficulties. He places the amount of arrears at shoot \$2.080, and is sanguine that all the money required to tile over the threatened cross will reforther ming in time. An amendational continuous of the club, It will go into effect when it has been endorsed by Father Fardou, who is a present out of town.

St. Alphoenis's young Men's Society opened the seisen at its headquarters, 547 Broome street, on Tuesday evening. The promises and been theorems with congrating the summer recess, and formed a brilliant setting to the festive gathering assembled. The majority of the quests were ladics. They showed the swinner recess, and formed a brilliant setting to the festive gathering assembled. The majority of the quests were ladics. They showed the involved interest in the proceedings and overwhelmed the management with congratulations on the admirate enfortainment.

The pretty theatre of the filed views bycommentation of the damirate enfortainment.

The pretty theatre of the filed views bycomment the tenerial ment to merrow night. The object is to impease the funds of the athletic department, which have been depleted by a very expensive season. Capt. Conneff has raided overy botting, grannastic, and specialty combination in town, and the result will be a card of unusual excellence. The liev. Richard J. keefic the money and the result will be a card of unusual excellence. The liev. Richard J. keefic the management in looking after the comfort of visitors. At a meeting of the club heid last Tuesday exeming, the members passed a cordinal vote of the last the management in looking after the c

dial vote of that achievements on the state of the state B's deuce.

In the game of progressive suchre A and C tie for first place in the play off. A wins. Is C entitled to second prize?

Yes. The next player was rever nearer than third.

Among the in-induces of Al. Stephen S.A. A. san's the induces of Al. Stephen S.A. A. san's the induce